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Henri Temianka (Concert Programs)

Educational Institute of Scotland

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The Educational Institute of Scotland

(AYRSHIRE LOCAL ASSOCIATION)

LECTURE-CONCERT

for School Children

IN

GRAND HALL, KILMARNOCK

Thursday, 26th January 1939, at 3 p.m.

Lecturer - MR R. C. McCRONE,

F.T.C.L., L.R.A.M., A.R.C.M.

The illustrations will be played by

The Scottish Orchestra

Conductor—Dr. GEORG SZELL.

Leader of the Orchestra—Mr HENRI TEMIANKA.

Programme

1. Polka and Fugue from "Schwanda the Bagpiper" *Weinberger* (1896-)

At a time when Czecho-Slovakia is very much in our minds, it is interesting to hear a piece of Czech music in which the national idiom is very much in evidence. "Schwanda the Bagpiper" is a Czech opera, produced in Prague in 1927. It is a folk opera founded on an old story, not unlike the one which the famous Bohemian composer, Dvorak, used in his opera, "The Devil and Kate." The polka and fugue from "Schwanda" seized the popular fancy not only in Prague but in every capital in the world. Weinberger uses the polka in his opera with magic effect, for it melts a queen's heart and sets her folk a-dancing. This dance is treated by the composer with great ingenuity and also with much of the harmonic daring of a modern composer. The fugue is based on a simple and rather perky little tune, and the height of ingenuity is reached when, after an elaborate treatment of his theme, the composer combines the airs of both polka and fugue.

2. Le Cygne (The Swan) - - - - - *Saint-Saens* (1835-1921)

Until recent years, French composers almost invariably gave descriptive titles to their compositions. From the early 18th century Rameau and Couperin, to the 20th century Debussy and Ravel, even very short pieces were given picturesque titles. Saint-Saens, famous as a pianist, an organist, a critic, and a composer, wrote a set of pieces called *Le Carnaval des Animaux*, in which he sought to depict musically various animals—giraffes, etc. One of the pieces was Le Cygne (The Swan). It is a sort of portrait music—graceful, smoothly flowing, and serene. One of Pavlova's most famous dances was performed to Saint-Saens' music, and as a pleasing work for orchestra it is familiar to all concert goers.

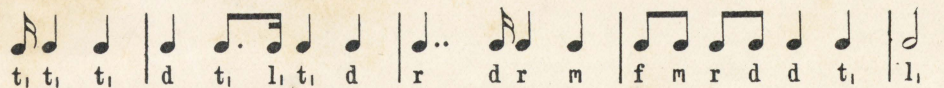
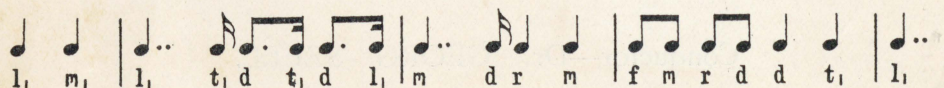
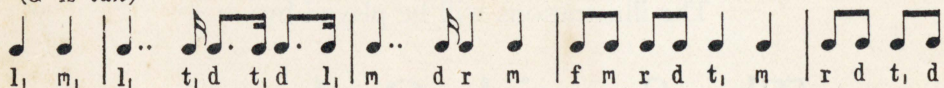
3. Suite—L'Arlésienne - - - - - *Bizet* (1838-1875)

BIZET, the French composer, is best known for his opera *Carmen*. It is a work full of rousing choruses and fine songs, of which the "Toreador's Song" is most familiar, and, unlike so many operas, it has a moving and romantic story. But Bizet wrote much fine music besides that found in *Carmen*. In 1872 Alphonse Daudet, the author of the humorous Tartarin stories, that delight old and young, wrote a play called "L'Arlésienne," for which he wanted "incidental" music. The play was actually a good one, but it failed to please Paris and Bizet thought his efforts had been wasted. However, his music for the play has been arranged in two suites from which selections will be heard this afternoon.

THE PRELUDE.

The Prelude (from the first suite) opens with a stirring theme, firm in the fibre and crisply rhythmical. Practically the whole orchestra plays this tune *ff* and in unison:—

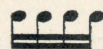
(G is *lah*)



Having thus let us know his chief theme, Bizet repeats it :—

(a) softly in the woodwind section and in harmonised form,

(b) then a variation for woodwinds and horns, playing over a accompaniment for strings.



So far the mode has been the minor, but the next variation

(c) is in the major with some lovely work for the 'cellos.

(d) Finally, the whole band takes up the air in a martial manner, giving way to a gentler mood and winding up with a restful finish.

ADAGIETTO.

The Adagietto makes a strong contrast to the Prelude. It is a simple and appealing little number for strings only, and in the play it accompanied a very pathetic scene.

THE MINUET.

The Minuet is a stately dance, moving in a dignified manner. The flute with its pure and serene tone carries the melody over a staccato string foundation.

THE FARANDOLE.

This concludes the selection and is longer than any of the foregoing numbers. Once again we hear the air that opened the Prelude, but this time with a march-like vigour. Immediately after, you will hear a bit of clever musical scholarship when the same air is played as a *canon* in two parts, where the second instrument follows the first a half-a-bar late :—

1, m, | 1, etc.
1, m, 1, etc.

The imitative nature of this short section cannot be missed. A change is made after the canon when the orchestra plays a sparkling Spanish dance (beginning *p p p* and proceeding to *fff*, a magnificent *crescendo*), and from here to the end of the Farandole you will hear these two tunes from time to time, treated by Bizet with wonderful ingenuity in his devices and piquant orchestration.

4. Entr'acte in B flat, "Rosamunde" - - - Schubert (1797-1828)

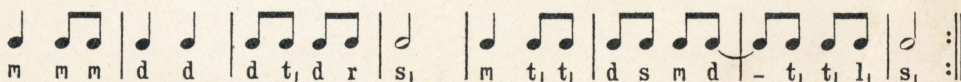
It is not known to everyone that the recovery of Schubert's "Rosamunde" music was due to the efforts of two English musicians, Sir George Grove and Sir Arthur Sullivan.

These two friends were setting out for a holiday in Germany in 1867 and decided to have a search for the "Rosamunde" music. They knew it had been written and performed forty-four years before, in 1823, and then lost.

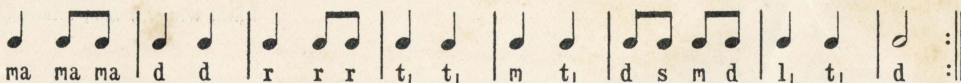
The parts had been tied up after the performance and forgotten, in spite of an enthusiastic reception of the overture. The two Englishmen succeeded in tracking down the lost MSS., and we can imagine the thrill they had when one shouted, "I've got it."

This extract from the *Rosamunde* music opens softly with this lovely air :—

pp



mf



A contrasted tune in the minor key follows—wistful and appealing—and when it is finished we hear the original air again. A second contrasted tune now appears, again in the minor, but with a change in the rhythm and a lyric beauty that is no less charming than the first. Then Schubert, who loved to repeat the tunes that pleased him, takes us back to the air he began with and the short number closes. Surely our English travellers must have felt that their holiday was worth while the labour it entailed.

5. Three German Dances - - - - - *Mozart*
(1756-1791)

The Organ Grinder.

Canary Bird.

Sleigh Ride.

6. Selection from "The Gondoliers" - - - *Sullivan*
(1842-1900)

Sir Arthur Sullivan, son of an Irish soldier, who ultimately became professor of the clarinet at the Royal Military School of Music in London (Kneller Hall), is famous for his comic operas, written mostly to the plays of Sir William Gilbert. "The Gondoliers," which was their twelfth joint work, was a great success and remains a favourite to-day. The music is charming and you will hear among many tunes the well-known "Take a pair of sparkling eyes" and "Cachucha," the latter an Andalusian dance which has some resemblance to the Bolero.

